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ABSTRACT

In an introductory section by Michael D. Harris, this resource presents a discussion of aspects and problems in the WEstern study of African Art. This is followed by six lesson plans based on art works from the Fred and Rita Richman Collection of Sub-Saharan Art in the High Museum. The handbook follows Georgia's Quality Core Curriculum and the Ten Organizing Principles for the infusion of African Studies into the curriculum. The lessons are designed to be interdisciplinary and sequential. While lessons may be taught individually, if they are implemented sequentially, a culminating activity is possible as the final outcome of the learning unit. Lessons include: (1) "Africa: Where in the World?"; (2) "The Cycles of Life"; (3) "Symbols of Belief"; (4) "Symbols of Power"; (5) "Proverbs Are the Wisdom of Life"; and (6) "Culminating Activity." A slide script is supplied. Pre-test and post-test evaluation materials are provided. Appendices include: "Ten Organizing Principles of African Studies"; "Quality Core Curriculum"; "Glossary"; "Pronunciation Guide"; "Museum Resources"; "Additional Teacher Resources"; and "Credits." (MM)

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AFRICAN ART
AN ESSAY FOR TEACHERS

Curriculum Handbook

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AFRICAN ART

AN ESSAY FOR TEACHERS

Curriculum Handbook

This Curriculum Handbook is supported by a grant from the National Endowment for the Arts, a federal agency, and the Metropolitan Life Foundation.

Edited by Ann B. Kelso

Essay by Michael D. Harris

Lesson Plans by Ann B. Kelso
with Pamela Lee Krisulewicz

HIGH MUSEUM OF ART
ATLANTA, GEORGIA

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PREFACE

This project was undertaken with the support of the National Endowment for the Arts and the Metropolitan Life Foundation, for which we are deeply grateful. The intention of the handbook is to provide educators with a broader base of knowledge about Africa, its art, and its peoples. It is our hope that teachers then will be able to reveal to all children the beauty, integrity, and sophistication of African civilizations. We have been particularly concerned that stereotypes be broken. Teachers using this curriculum will learn a new vocabulary, a language which will convey to all students the meaningful contributions of many African peoples in our mutual journey toward civilization.

The handbook and its lessons plans take into account the value of learning from material or primary objects as an important component of a student's education. The handbook follows Georgia's Quality Core Curriculum and the Ten Organizing Principles for infusion of African Studies into the curriculum. In the essay written by Prof. Harris, the High's Fred and Rita Richman Collection of Sub-Saharan Art is placed in context with other important examples of African art around the world. The six interdisciplinary lesson plans further introduce the Richman Collection to teachers and students and present the High Museum of Art, its collections, and programs as a vital part of the life of our children as they develop self-identity and an appreciation for their ancestral legacies.

Each of the six interdisciplinary lesson plans has several learning outcomes which may be taught independently of the others. It should be emphasized, however, that the optimum learning experience relies on an integrated, interdisciplinary approach to education and therefore the most effective methodology involves teachers in all disciplines.

ACKNOWLEDGMENTS

Many have contributed to this project, and without them the handbook could not have reached publication. The contribution and cooperation of museums and collectors around the world has meant that images of works of art not often seen in print could be included in this publication. I am especially grateful to Ellen Dugan, who originated the handbook's concept, and to Leah Greenberg, who devoted her time and talent from the beginning. My role as project director and contributing editor began in 1993.

I am indebted to Prof. Michael Harris for his sensitive and scholarly essay on the subject of sub-Saharan art. The beauty, the sophistication, and wisdom of African art are exquisitely portrayed in the essay. We were also fortunate to have Prof. Harris agree to conduct all of the teacher training. I am particularly grateful to Dr. Stephen Bitgood and Dr. Don Thompson who evaluated the project and whose recommendations contributed to its validity. The teachers who implemented the curriculum in their own sixth grade classrooms were irreplaceable. Thanks to Vanessa Alexander, Jannifer Gulley, Beverly Summers, Eugenia Gregory, Earl A. Hill, and Claudia Pepper Brantley.

I owe a special debt to members of the Department of Education who have supported the project throughout. To Carolyn Cline for her efficiency and organization, to Pamela Lee Krisulewicz for skillfully arranging the teacher training institutes and for being there whenever she was needed. To Nilla Childs, my thanks for her work with photographic reproduction and a variety of details, and additional thanks to Patricia Mosier. My warmest thanks to Jule Anderson, who collected a panoply of African proverbs from which to select.

The Advisory Panel was invaluable, and I am indebted to them for their diligence. My sincerest thanks to Bill Bodine, Associate Director for Museum Programs; Joy Patty, Acting Head of Education; Ruth Gassett, Fine Arts Coordinator, Department of Education, State of Georgia; Eva Booker, Atlanta Public Schools Art Curriculum Specialist, Secondary Division; and Gladys Twyman, Social Studies Coordinator. To Dr. Myrtice Taylor, Associate Superintendent of Instruction, Atlanta Public Schools, my profound thanks for her support of the project.

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This Curriculum Handbook is supported by a grant from the National Endowment for the Arts, a federal agency, and the Metropolitan Life Foundation.

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INTRODUCTION

Michael D. Harris

The study of Africa, Africans, and African Art has been hampered in the United States by a contagion of misinformation, myth, and managed misrepresentation. Vestiges of this confusion remain in resistant pockets within many educational and curriculum structures in this country and should be addressed very early in the study of African art and culture.

Certain terms seem to carry pejorative baggage in their application to non-Western societies and should be suppressed. Great care should be taken with the word "tribe" because the Yoruba people outnumber the Swiss, Swedes, and Irish, yet European groups are seldom called "tribes." The term "primitive" is especially malicious and is a carryover from nineteenth-century anthropology and the racism of the era.[1] Much of the misrepresentation of Africa and Africans developed in support of European exploration and expansion, colonial adventure, and the profitability of the Atlantic slave trade (Hammond and Jablow 1977; Frederickson 1972).

The purpose of many designations that were applied to people not of Western European descent was to separate an implicit "us" from an explicit "them" to their disadvantage. As some scholars have pointed out, lines of demarcation often suggested pollution in ways that replicated those sacred/secular dichotomies within cultures (Douglas [1966] 1985). Stereotypes, oversimplifications, generalizations, and fearful mythology all contribute to what can be called "essentialist" approaches to a large, complex continent with many diverse cultural practices. This extends also to romantic generalizations of a positive sort that distort and confuse understandings about Africa and its peoples.

Just as it would be difficult to reduce the complexities of our society to a few particular symbols, icons, and beliefs, cultural groups such as the Yoruba of Nigeria or the Dogon of Mali do not manifest themselves through a "tribal style" of art that is consistent across a wide geography, nor can the complexities of their cultures and cosmologies be expressed fully by generalities (Kasfir 1984). In other words, they are not monolithic groups. Also, the African masterpieces found in publications or museums are works from talented individuals whose names often were not known by people outside the particular culture due to attitudes that these visitors brought with them to Africa. Many of these attitudes diminished or overlooked the humanity and intelligence of Africans, which precluded the consideration of African artists in the same manner as

[1] Texts by Price (1989) and Torgovnick (1990) should prove very useful in examining the problematics associated with this term, and Levi-Strauss (1966, Chpts. 1–4, 8–9) provides additional insight into how the lack of certain technologies is no indicator of intellectual activity within a group or culture.

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European artists were considered. Just as French Impressionism had a genius and character of its own, the carvers of the Ekiti region of Yorubaland in Nigeria expressed a regional character in their work earlier this century. Yet, the individuality of Manet prevents his work from being mistaken for that of Renoir just as the work of Olowe would not be mistaken for that of Bangbose or Areogun.

Though much African art expression functioned in a religious context and emphasized meaning, aesthetics and form often were considered. MacGaffey has written about Kongo minkisi that "they were intended to create a visual effect in the context of ritual use, heightened by songs, drumming, dances, the distress of the occasion, and various devices contributing to 'astonishment' (*nsisi, ngitukulu*)" (MacGaffey and Harris 1993, 89). Visual astonishment was a consideration in the creation of the objects, as well as content and function.

To the east in the same region, the Mangbetu came a step closer to our definition of art, according to Schildkrout and Keim.

> In northeastern Zaire, there is considerable historical evidence to show that art—even the idea of art—was present well before the advent of the modern tourist trade but that once outsiders discovered this art, their tastes left a strong mark on it.
>
> By assuming that non-Western art emerged in cultures that lacked a concept of art for art's sake, Westerners have attributed meanings to these objects that they never had (1990, 15).

Among the Yoruba, Tuti Euba tells us that "the decoration on a container of the sacred symbol of Sango, the thunder god, is meant to increase the potency of the hidden thunder cult which is the embodiment of the god...." (Euba 1986, 10). At the same time, many decorative items had symbolic meaning. Lisa Aronson points out that title cloths (*aso olona*) of the Ijebu Yoruba contain various levels of signification which include social, political, and spiritual implications.

> Apart from the spiritual or prestige-related references of patterns or texture, the *aso olona* as a whole marks the status and identity of a chief or Oshugbo member. During a chief's installation, the Awujale [king] officially bestows the

> title in a complex ceremony involving considerable protocol and the presentation of goods...and finally, the *itagbe* [a type of *aso olona*], which he places on the candidate's shoulder. From that day forward, the *itagbe* functions as a constant reminder of the chief's subservient role to the king (Aronson 1992, 56).

African people in particular cultures have had a variety of attitudes about art, aesthetics, and symbolic functionalism. One should approach the work through the specifics of the individual artist, the particular cultural milieu in which he or she functioned, and with a consciousness of the particular time period in which the work appeared.

CONTEXTUALIZATION

In the recent past there was a tendency to present African cultures in what is known as the "ethnographic present," which suggests that "traditional" societies, or modern cultures in their traditional state, were somehow timeless and static. We must not assume that a Bamana equestrian figure collected at a particular time is an archetype that replicates similar objects over hundreds of years. Schildkrout and Keim, in the exhibition and book *African Reflections: Art from Northeastern Zaire*, have documented the change in Mangbetu art and that of their neighbors due to foreign contact and market demands. They tell us that:

Fig. 1
Double Pot
Mangbetu
1913
Ceramic
H. 9.2 in.

> Production of the anthropomorphic art so widely collected in the colonial period has virtually ceased in northeastern Zaire.... In fact, the cultures of northeastern Zaire have remained remarkably intact, particularly their adherence to a coherent worldview. The reason for the disappearance of the anthropomorphic genre known as Mangbetu art is far more complex and has to do with the fact that this kind of art was never really an intrinsic part of the regional culture in the first place (1990, 19).

The figures most often thought to be representational of the Mangbetu style (fig. 1), in fact, depict a hairstyle popular with the women of northeastern Zaire (fig. 2) during the particular period when European and American travelers first brought back reports and objects from the region. Quite often the art objects in use during the period of initial contact and documentation by European explorers and ethnographers become the models for "traditional" or "pre-colonial" African art.

Fig. 2
Mangbetu Woman
1910

Schildkrout and Keim (1990, 22) suggest that three factors affected the changes in the art of northeastern Zaire. First, the long-term interaction of the peoples of the area, their developing ethnicity, and the merging of traditions over two millennia; second, kingdoms developed in the area which led to the dominance of certain groups and art styles; and third, the influence of foreigners had an effect, including ivory and slave-trading Arabs in the mid-nineteenth century, followed by European soldiers, scientists, missionaries, and colonizers. These factors are not unlike those affecting other major art-producing groups all over North, Central, and West Africa.

When looking at an African object, one should consider whether it was produced by a particular individual or workshop. Who was the client for whom the object was produced and for what purpose? Was the society of the artist a large one with a strong central authority, or was it produced in a village setting? What was the geographical location of the culture in which it was produced? What materials are generally available in that area? If the object functioned in a ritual or masquerade setting, what other elements made up the ensemble of which the object was a part?

All of the above considerations contribute to the contextualization of an object which helps generate a greater understanding of its original meaning, function, and the motivation for its creation. One also should consider the history of the object itself. How did it come to be where we encounter it? Was it purchased, collected through coercion (as Frobenius demonstrates in his writing),[2] taken through colonial conquest (as was the case with many Benin royal ivory and bronze works), saved from missionary fires, or given as gifts by ruling authorities to esteemed visitors? Kasfir argues that such issues should be inescapable in the consideration of African art.

> Ironically, what we could call canonical African art—that which is collected and displayed and hence authenticated and valorized *as* "African art"—was and is only produced under conditions that ought to preclude the very act of collecting. Seen from an anticolonial ideological perspective, collecting African art is a hegemonic activity, an act of appropriation; seen historically, it is a largely colonial enterprise; and seen anthropologically, it is the logical outcome of a social-evolutionary view of the Other; the collecting of specimens as a corollary of "discover" (Kasfir 1992, 42).[3]

[2] See Leo Frobenius ([1913] 1968), pp. 50–67, for an account of his methods for collecting art and his pejorative notions toward the people of Yoruba-land.

[3] For an excellent critical discussion of collecting, see James Clifford, "On Collecting Art and Culture," in his collection of essays, *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art* (1988), 215–51.

The appreciation of an African art object is not limited to its contextualization and some scholars feel that it is not possible for an outsider to replicate how insiders experience an object within its cultural context. However, the more we understand, the more we are able to appreciate an object on its own terms. Susan Vogel has argued that "traditional" African art objects have embarked upon a "second career" when they appear in new contexts and function in new ways (Vogel 1991).

SOCIAL, HISTORICAL, AND GEOGRAPHICAL CONSIDERATIONS

There has been trade across Africa for millennia going east and west as well as north and south. Therefore many cultures had contacts with different cultures across great distances with mutual influence and exchange. Ancient Nubia and dynastic Egypt are part of the history of Africa and their art affected subsequent developments south of what is now the Sahara through trade contacts, migrations, and cultural exchange. But Islam had an even greater impact in subsequent periods.

Islam penetrated Africa early and "within a generation of the death of the prophet Muhammed (d. A.D. 632), Arab soldiers were already in Alexandria and by the end of the century had effectively moved across the rest of North Africa to the very northern border of present day Mauretania" (Bravmann 1983, 11). Islam has millions of adherents today on the continent, and regions where more than 15 percent of the population is Muslim extend south into Mozambique. Kasfir argues that the sweep of Islam and the coming of the Portuguese "were surely as important as colonialism" in affecting cultural developments and artistic changes (1992, 43). Christianity in tandem with colonialism had a tremendous impact upon African art and culture during the past 140 years.

The cultures to be discussed here emerge from four geographic regions and "style zones" (Kreamer 1986, 9). The geographic locale of a culture has an impact upon the art and institutions of that society, and some of the differences in these style zones may be attributed to environmental factors. The Bamana and Dogon people of Mali are in the Sudanic region just south of the Sahara. The Yoruba occupy southeastern Nigeria in what Kreamer calls the Guinea Coast style zone. They are a part of the same style zone as the Mende of Sierra Leone and live in a similar environment. The Kuba occupy the Southern Savanna region of Zaire, a Central African area which also contains thick forests.

Now that we have touched upon some of the problems associated with the study of African art and culture, and suggested that historical, political, social, religious, and cross-cultural factors should be considered when studying art and societies from the continent, we can examine briefly several art-producing cultures of interest.

THE DOGON AND BAMANA PEOPLES OF MALI

> Dogon observe that the soil conditions of a given region, the amount of rainfall there, the amount of sun, and the various winds determine the specific nature of the fauna and flora as well as the lifestyle and thus the psychology of the inhabitants (Calame-Griaule 1986, 300).

The Sudanic region borders the Sahara and has limited, seasonal rainfall followed by the hot, dry harmattan. There are 10 to 30 rain days per year, and such poor soil in the area the Dogon inhabit that many fields must be fallow for several years after each year of crop production. Temperatures can reach 120 degrees during parts of the year, and the sandstone that undergirds the area drains water quickly, adding to the difficulty of survival in the region. Calame-Griaule wrote about the Dogon attitude about survival:

> A key symbol of Dogon psychology is given by the interpretation suggested by the people themselves for their own name, *dogó*. They associate it with the wild grass, *dògo*, which has a constant regrowth and is impossible to eradicate or destroy (Calame-Griaule 1986, 682).

The Dogon inhabit an area centered around the Bandiagara Cliffs just southwest of the bend in the Niger River, and south of Timbuktu in Mali. They are primarily farmers, and recent estimates suggest that they number around 300,000. Evidence indicates that the Dogon migrated to the Bandiagara escarpment during the fifteenth century to escape military pressure by the Mossi. There they have resisted military domination and the spread of Islam in order to observe their own complex cosmology. The period during which the Dogon migrated to the escarpment was an era in which the Sudanese empires rose and fell in and around Timbuktu, Djenné, and other trading centers in this area. The fifteenth century was a time of political upheaval and many groups were on the move. The Dogon assert that their migration was attributable to a severe drought in the latter part of the fifteenth century, which led to conflict with neighboring groups over limited water.

The Dogon system of belief and social order was the subject of study by French anthropologists led by Marcel Griaule whose findings became the subject of intellectual debate. Griaule's book, *Conversations with Ogotemmêli: An Introduction to Dogon Religious Ideas* (Griaule 1965), purported to reveal deep elements of Dogon cosmology. Griaule's approach to anthropological research into Dogon culture changed after his encounter with Ogotemmêli, and his writing about Dogon culture changed after the publication of *Conversations* in 1948.[4] Griaule's subsequent work, *The Pale Fox* ([*Le renard pâle* 1965] 1986), completed with Germaine Dieterlen, expanded in some detail upon the revelations of Ogotemmêli about the symbolic structure of Dogon art and society as reflective of their belief system. The work of Griaule and his associates has made the Dogon a frequent reference in arguments about the depth and complexity of African cultures, and, regardless of how accurate Griaule's work was or was not, *Conversations with Ogotemmêli* marked a turning point in the intellectual relationship between West Africa and western Europe.[5] It also marked a point where the expository monologue about Africa became a dialogue including the voice of the African.

Marcel Griaule had been visiting the Dogon periodically from 1931 to 1946 when he was finally pulled aside by the Dogon elder and given insight into the mysteries and correspondences of the culture that, until that point, he did not know existed. The fact that for nearly 16 years Griaule visited and worked among the Dogon without suspecting the existence of this knowledge raised the possibility that African cultures had intellectual and cosmological depths from which Europeans may have been excluded for generations.

The Dogon people are a part of the Sudanic style zone and, though their expression takes many forms, certain conventions common to the region can be seen in Dogon sculpture and masks. Many of the works of this area, from ancient Djenné to the present, utilize elongated, simplified geometric interpretations of the figure. Equestrian figures appear as a testimony to the importance of the horse in the history of the region. Cole tells us that "A mounted horseman fuses human intelligence with animal strength, creating an awesome presence far greater than the sum of its parts." He mentions the fact that the "rider-of-power" theme now extends to include palanquins and hammocks, in which important people are carried, and modern vehicles like motorcycles and bicycles (Cole 1989, 116).

[4] The original French version was titled *Dieu d'Eau: entretiens avec Ogotemmêli.*

[5] Some scholars have believed Griaule's encounter with Ogotemmêli to have been a "fiction" of sorts and his suggestion that the Dogon world is organized in a consistent symbolic order to have been an idealistic statement. See Jack Gordy, "Review of *Conversations with Ogotommêli: An Introduction to Dogon Religious Ideas* by Marcel Griaule," (American Anthropologist, Vol. 69, No. 2, April 1967) pp. 239–241, and James Clifford, "Power and Diologue in Ethnography: Marcel Griaule's Initiation," in George Stocking, Jr., ed. *Observers Observed: Essays on Ethnographic Fieldwork*, (Madison: University of Wisconsin Press, 1983), 121–56.

The Western Sudan is a part of the tsetse-fly-free area where horses and draft animals survive well. Therefore mounted cavalry became a significant factor in the consolidation of kingdoms during the period of Empires from 1000 to 1500. Oxen, horses, and camels were able to carry large loads across great distances, which allowed extensive trade networks to develop. Cavalries were instrumental in the expansion of areas of political and military control during the centuries when Mali and Songhay were expanding, but also were used by the Taureg, Berbers, and Mossi to raid parts of the empires and to harass "stateless" people like the Dogon (Mabogunje 1972; Murray 1988, 16–22).

Fig. 3
Horse and Rider
Dogon
Wood

The equestrian figure came to suggest this military power, or the power associated with that of the king or a deity. To the south, in the forest region occupied by the Yoruba, mounted figures represented similar types of power because Fulani and Hausa warriors swept down from the north on horseback during periods of conquest.

Regional stylistic similarities can be seen to the older terracotta forms in a more recent wooden Dogon version from the Wunderman collection at the Metropolitan Museum in New York (fig. 3). The older figures were marked by a chin jutting forward whereas the Dogon figure has a stylized beard beneath a round head. The Dogon horse's head is lowered to a vertical thrust while the earlier counterparts have a spirited raised head on a horizontal axis. The male rider follows tradition with its larger than normal size in relation to the horse, a convention which emphasizes the anthropocentric nature of these cultural outlooks.

The kanaga mask of the Dogon (fig. 4) provides an apt example of the symbolic complexity found in Dogon art. The kanaga is marked by a large, flat superstructure above the face which has two crosspieces. People have speculated that the mask represents a bird, a crocodile, or lizard. Marcel Griaule, in his significant volume *Masques Dogons* (1938, 470), listed it under the heading Masques Représentant Des Oiseax (Masks Representing Birds). Calame-Griaule defined kanaga in the *Dictionnaire Dogon:*

> *kanaga* A mask surmounted by a transverse double-branched cross. This mask represents a bird,...the creature points toward heaven with one hand and to earth with the other, and its dance depicts the spectacle of the creation.[6]

[6] *kànaga* Masque surmont d'une croix à double branche transversale.
Ce masque représente un oiseau... il représente le créateur montrant le ciel d'une main et la terre de l'autre, et sa danse figure le tournoiement de la création (Calame-Griaule 1968, 143).

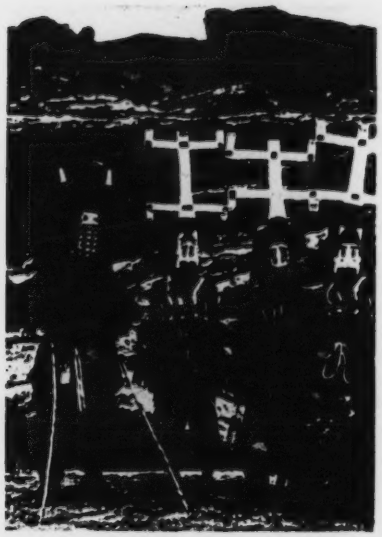

Fig. 4
Dogon Masked Dancers
Sangha, Mali
1972

Barbara DeMott (1982, 115) suggests that it presents abstract forms and a "representation of the formal traits, symbolic numerology, and symbolic spatial diagram associated with the female in Dogon art." Perhaps the key is Calame-Griaule's differentiation between what the form suggests to the initiate versus to the non-initiate. Many works have layers of meaning that become significant as an initiate penetrates the deeper levels of knowledge within the culture. This seems to be true of the kanaga mask.

Kanaga masks are danced in a group in the Dogon masquerade known as a *Dama*. The dancers swipe the ground horizontally with a quick sweeping motion while bending from the waist. This forms a counterpoint to the vertical thrust of the Sirige mask which often accompanies the kanaga in performance and has vertical movements. Kanaga masks are associated with female qualities and the number four. The horizontal swipe in the dance suggests the four cardinal directions and the role of the female in Dogon creation mythology in spreading life in those four directions once the seed of life came down in three stages from heaven.

On one level the kanaga are associated with birds because they are danced in a "flock," and the cross pieces suggest birds with their wings spread. The Dama occurs just prior to the coming of the rainy season. Flocked birds in migration are seen as an indicator of the coming rainy season which is the period of fertility and growth—female associated qualities.

The sequential pairing of the kanaga and the sirige creates a sum of seven which Ogotemmêli stated is the "completion of the perfect series, symbol of the total union of male and female, that is to say of unity" (Griaule 1965, 26). Seven also suggests the seventh Nummo (primordial being) who brought the first word into the world. In the Dogon language, the word for seven, *soy*, literally means "this is the word" (Griaule and Dieterlen 1986, 140).

The Dogon are reputed to have four layers of knowledge, the deepest being the *so dayi* or 'clear word' "which presents the very secret parts of the knowledge in its ordered complexity" (Griaule and Dieterlen 1986, 68).[7] It is at this level of initiation that the full iconography of the kanaga mask in performance is understood.

[7] Our understanding of this system of knowledge is dependent upon the investigations and interpretations of Griaule and his associates, all of whom are outsiders to the culture. Therefore their (and our) understandings may be somewhat different than that of initiated Dogon elders and may not be complete. Also, in no culture is the most esoteric knowledge understood by more than a few individuals.

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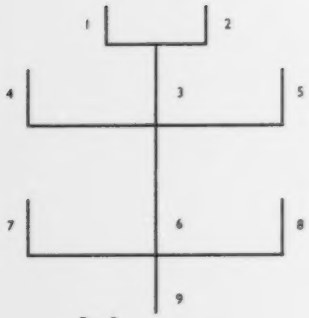

Fig. 5
Explanatory Figure of the Kanaga Mask
1 and 2: *nommo die*, twins in the invisible heaven.
4 and 5: the sacrificed *nommo* and his female twin.
7 and 8: Ogo and his female twin, Yasigui, on Earth.

Fig. 6
Amma Numa
"drawing of the end of creation by Amma"

Fig. 7
Older Form of the Kanaga

Griaule and Dieterlen provided the image in fig. 5 as an explanation of contemporary versions of the kanaga. The figures at the very top of the superstructure are *nommo die*, twins in the invisible heaven. They can be seen at the very top of the mask and when the mask is swept down to the ground during performance, these primordial figures are symbolically brought down to earth, recreating the creation myth. Each element in this graphic sign represents characters in the drama of creation. The top arms and extensions of the form are the sacrificed (seventh) nommo and his female twin, and the lower arms and extensions depict Ogo (later to become the pale fox, *Yurugu*, symbol of imperfection in the world) and his female twin, Yasigui (Griaule and Dieterlen 1986, 195–96).

DeMott points out that the kanaga and sirige masks "represent abstract and symbolic gestures rather than imitative actions or narrative sequences" (DeMott 1982, 115). The configuration of the kanaga superstructure appears to be more akin to a graphic sign than a stylized depiction of a figure from nature. If it represents a figure, it would seem to do so from above as if seen from the vantage point of a deity.

Investigation into possible relationships between the kanaga and graphic signs might begin with the amma numa, or "Amma's [God's] hand" (fig. 6), which is a sign showing the end of creation by Amma. When Amma completed creation, he pressed his right hand on the top and his left hand on the bottom. This image has a direct relationship to the first and oldest form of the kanaga (fig. 7) (Griaule and Dieterlen 1986, 194).

Both signs, and the contemporary form of the kanaga, may have an association with the *Marque de Dieu* (Mark of God, *amma yala*) depicted in fig. 8. This sign, as described in *Signes Graphiques Soudanais*, is painted in shelters by shepherds. It reminds one of the creator's gesture when he finished his work.

> ...he stopped, legs open, one toward the south, the other toward the north and turning his torso toward the south and his face toward the east. He was showing in this way the four cardinal points, the zenith and the nadir (Griaule and Dieterlen 1951, 21).

It is important to associate the kanaga with graphic signs, if the work of Griaule and his followers is given any credence. Calame-Griaule states that the execution of the graphic sym-

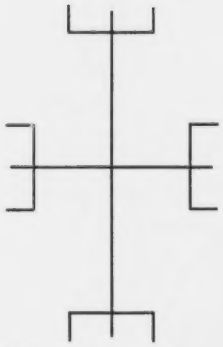

Fig. 8
Marque de Dieu
"Mark of God"

bol of a word is "equivalent to speaking it," and "things were designated and silently named before their existence and were called into being by their name and their sign." She also points out that drawings play an important role in initiation because they function mnemonically and facilitate abstract explanations (Calame-Griaule 1986, 638–40).

While the kanaga mask superstructure may be part of an unusual system of correspondences that are not duplicated in all West African cultures, it provides a wonderful example of the layered meanings of an art object within its cultural context. And the additional meanings found in the masquerade organization, costume materials, and colors have not been discussed here. We have only taken a cursory look at the complexity found at the deep level of *so dayi*.

Dogon masks, like the animal mask in fig. 9, often have a face with geometric stylization. The eyes are triangular and are cut on a plane set below the three vertical planes of the face. Usually the masks are painted when used in their normal context, the usual colors being red, white, and black. The elongated geometry of this and the kanaga mask faces is consistent with the Dogon style.

Fig. 9
Rabbit Mask
Dogon, Mali
Wood and string
H. 15 in.

In the past, African masks have been collected by Westerners without the costuming which accompanies it in performance. The cloth outfits, natural fiber or feather attachments, performance music, and dance movements often have significance, and the Dogon are no different in this regard.

The Bamana (often incorrectly called the Bambara) reside in the region of Mali inhabited by the Dogon but were far more aggressive in the past. Unlike the Dogon, the Bamana were organized around a central authority in a "state" type of organization. Near the end of the seventeenth century they cut their links with the dying Songhai empire and founded their own states, called Segou and Kaarta. "They expanded to conquer Jenne and other cities in the Western Sudan, until they in turn were defeated by the Fulani in the middle of the nineteenth century" (Gillon 1986, 103).

Several early travelers described the architecture and art of the Bamana, illustrating the complex development of their culture. Ibn Battuta, an early Muslim traveler, wrote about his visit to what is believed to be the town of Nyani in modern Mali.

> On feast days...the poets [griots] come in. Each of them is inside a figure resembling a thrush, made of feathers, and provided with a wooden head with a beak, to look like a thrush's head. They stand in front of the Sultan...and recite their poems [cited in Willet 1971, 93].

The poems recited encouraged the King to recall the good deeds of his predecessors and imitate them so his own deeds might outlive him.

British geographer Mungo Park, who died trying to chart the path of the Niger River, visited the Bamana in 1799. He found "a prospect of civilization and magnificence, which I little expected to find in the bosom of Africa" [cited in Gillon 1986, 103].

Fig. 10
Chi Wara Headdress
Bamana, Mali

One of the most well known and interesting forms from Bamana artists is the *chi wara* mask (fig. 10). Chi wara are performed in male/female pairs when danced in a masquerade representing the spirit Chi Wara, who appeared in the form of an antelope and introduced the knowledge of agriculture to the Bamana people. Chi wara masquerades are performed near the time of planting to ensure germination and a good harvest (Willet 1971, 12).

The chi wara mask sits atop the head of the masquerader, whose face is covered as a part of the costuming. The form of the wooden element is geometric and abstracted in a way consistent with what we have called the Sudanic style. Also, consistent with the plank masks used by other groups in the area and the flat superstructures found on some Dogon masks, the chi wara functions aesthetically in two dimensions. The head of the antelope is given prominence because the body is presented in diminished proportion, with reduced detail when compared to the head, and the salient features of the antelope (which have been abstracted) are most visible from a profile view.

Simplified, graceful geometric thrusts and forms of the chi wara are countered by complex patterns in syncopated rhythms, not only incised in the wooden form, but presented in cut-out shapes and spaces in the neck area as well. The severe upward thrust of the horns is accentuated by diagonal lines that seem to spiral around the horn, emphasizing an upward movement. The face of the antelope varies the vertical theme with a slightly angled knife-like contour that is repeated somewhat by the ear.

All this vertical movement is balanced by the graceful curving swoop of the neck. But the openings carved into the neck provide three separate patterns that add interesting rhythmic elements. The outermost pattern functions to indicate the mane of the antelope and continues out to the end of the tail. The three openwork patterns are syncopated with smaller markings found on the flat areas that separate the open pattern areas.

Fig. 11
Female Figure
Bamana, Mali
Wood
H. 9.5 in.

Many Bamana figure sculptures exhibit similar characteristics as those of neighboring groups like the Dogon or the Mossi. As seen in the female figure from the Richman Collection (fig. 11), the human form is abstracted geometrically to present a series of gestures that represent the figure and its posture. The knees have a bend that, when seen in profile, contributes to a pattern similar to a zigzag moving along the contour of the form. The forward thrust of the knees is repeated by the stomach as it protrudes toward the navel, and again by the angled thrust of the breasts.

This figure has an elongated torso, another trait common to the sculpture of the region, and seems to have been the finial of an excision staff carried by young Bamana women during their convalescence following excision rites. Kate Ezra recently elaborated upon these staffs:

> In most cases the staffs are commissioned for the excised girls by their fiances, who are said to offer them as tokens of their love. For this reason, Bamana say, it is important that the staffs be as beautiful as possible, and there is often an element of competition among the girls concerning their respective staffs (cited in Kreamer 1986, 28).

The Bamana reside in the Sudanic region which borders the Sahara. Survival is difficult in this region and variation in the rainfall can be so catastrophic as to cause political upheaval. Curtin et al. (1978, 78) suggest that the failure of rains from 1639 to 1643 and again in the mid-eighteenth century caused major famines and may have contributed to the fall of Songhay (or Songrai). For this reason, the art of many groups in the region functions in the cycles of life with particular emphasis upon fertility and growth. Perhaps centuries of migrations, trade, interaction, and the ebb and flow of large state consolidations contributed to the diffusion of stylistic tendencies among the peoples of the area. The Bamana and

the Dogon provide an interesting example of two groups with different political organization, whose approaches to sculptural forms do not differ nearly as much.

THE YORUBA

The Yoruba of southwest Nigeria are a part of the Guinea Coast style zone. This region is one dominated by subsistence farming of vegetables, root crops, and grains. The tsetse fly is a factor in this region and draft animals, including cattle and horses, are rare. The yam is a major food for the Yoruba in a diet that is not dominated by meats (because of the scarcity of cattle), though "bush meat" (game), fish, and chicken are important.

The art of this region is varied, but does not have the abstract, geometric, elongated forms found in the Sudanic region. Kreamer tells us that:

> The arts are used in secret societies, in representations of ancestors, protective images, and nature spirits, in funerary, initiation and public entertainment performances, and in the service of traditional political institutions (Kreamer 1986, 35).

Fig. 12
Head of an Oni
Ife
11th–12th century
Zinc brass
H. 12.2 in.

The Yoruba are a diverse, intensely intellectual and artistic people with a long history. They are very numerous and most live in urban settings. They inhabit a region extending from the coastal lagoon area of Lagos, into forest areas as one moves northward, to grassland savannas. Trees are plentiful in most areas and the Ekiti area is one with a strong wood-carving tradition and history. There are also strong traditions of bead making, metal casting, pottery making, figure and mask carving, cloth weaving and dyeing, and important recent developments in painting in Yorubaland.

Ife is the spiritual and mythological center of Yorubaland. According to myth, this is where the earth was formed and humans were created. The town may have existed as early as A.D. 600, and human remains dated to 8000 B.C. have been found there, but the period of its greatest artistic and political significance ranges from the eleventh through the fifteenth centuries. The earliest culture with possible links to the Yoruba is the Nok culture. They produced terra-cotta heads that may have a stylistic relationship with the famous Ife bronzes and terra cottas (fig. 12) found centuries later. The Nok culture seems to have been located just north of Yorubaland and to have flourished from ca. 500 B.C. to A.D. 200. Gillon states,

"As Nok is a highly developed and sophisticated art, it must be concluded that it derived and developed from much earlier ceramic traditions in the area" (Gillon 1986, 4–5).

The triangulation of the eyes of Nok figures can be found in Yoruba Egungun masks, and similar hairstyles appear. Also, the Jemaa head (Gillon, 46, fig. 47) has a disc on the forehead that is comparable to two Ife terra cottas from Ita Yemoo (Eyo and Willett 1982, 103, fig. 50). The Nok may have been indigenous people who were incorporated into the cultures of groups migrating to the area, but their stylistic conventions influenced later Yoruba developments. The Yoruba indicate in their histories that they migrated to Ife from the east.[8]

The Ife bronzes and terra cottas are the most naturalistic in African art history and compare to classic Greek imagery. Their naturalism conflicted with prevailing nineteenth- and early-twentieth-century stereotypes about the nature of African art expression, and many writers suggested that they were either produced by outsiders or were the result of non-African influence. Now they are understood to be an African accomplishment. Many objects were created for use in ritual or performance contexts. A Shango dance wand *(Oshe Shango)* might be used during ceremonies for the follower of the thunder god, Shango. The wand in fig. 13 depicts a Shango devotee kneeling in submission and the hairstyle merges with a double-headed ax, a symbol of Shango. The devotee of Shango, whether male or female, is represented as the wife of the deity, so this figure is a woman. This wand is carried during a ceremonial dance for Shango.

Not all Yoruba figures and performances are for strictly ritual or cult activities. The *Gelede* masquerade honors female ancestors, but is a part of performance and play which can critique people in a particular community through allusion and satire. The *Gelede* performance is complex and functions in many ways. Drewal and Drewal tell us:

> Gelede spectacle thus exhibits social concerns and brings society's desires into actual existence through lavish visual and musical assertions. With the mothers' concurrence, it comments on male and female roles in society, on traditional and contemporary fashions, and on innovations and achievements. It likewise criticizes antisocial individuals and deeds ([1983] 1990, xvi).

[8] Yoruba oral history indicates that Oduduwa lead the Yoruba from Mecca to Ife. According to Johnson ([1921] 1973, 3–8), circumstances surrounding their exit from Mecca led to emnity among the Yoruba toward Moslems. Yet he also states, "It might probably be shown that the ancestors of the Yorubas, hailing from Upper Egypt, were either Coptic Christians, or at any rate that they had some knowledge of Christianity." The most useful statement might be that "the Yorubas came originally from the East there cannot be the slightest doubt, as their habits, manners and customs, etc., all go to prove. With them the East is Mecca and Mecca is the East."

Fig. 13
Thundergod Staff
(Oshe Shango)
Yoruba, Nigeria
Wood, pigment
H. 14 in.

Some Gelede masks comment humorously upon the social characteristics and public habits of whites visiting the community. On some occasions the depiction of outsiders might comment upon their public displays of affection and emotion, which are outside the rules of decorum observed in Yoruba communities.[9]

[9] Thompson ([1971] 1976, 4–5) says, "Yoruba, in brief, assume that someone who embodies command, coolness, and character is someone extremely beautiful and like unto a god." Also see Robert Farris Thompson's "An Aesthetic of the Cool" (1973) for a wonderful discussion of how Yoruba culture appreciates control and moderation and has transformed this appreciation into an aesthetic value.

There is a carving tradition in the Ekiti area that has been well documented during this century. The master carvers developed recognizable styles and widespread reputations. Olowe's (d. 1938) work is marked by graceful, elongated necks, as shown in fig. 14. The Ekiti area is where the elaborate Epa masks are produced with a fairly consistent head type, representing ancestors and traditions, surmounted by an often stunning figure group of varying subjects. A lineage of carvers from the area can be compared through their Epa masks over the years. For example, Bambose (d. ca. 1920) produced Epa masks with more elongated, thinner figures and larger eyes than did Areogun (1880–1954), his famous student. Areogun's Iyabeji (mother of twins) (fig. 16) has fuller figures and masses than that by Bambose (fig. 15), and the face and eyes are not quite as stylized and abstract as those of his elder.

Areogun was apprenticed to or an assistant for Bambose for 16 years, a fact which testifies to the intellectual nature of Yoruba carving. One aspiring to become a carver had to study for years to learn and perfect all the intricacies involved. It was expected that a carver would eventually develop his own style and not replicate that of his master. Areogun's son, Bamidele, became a master carver and one of the greatest Yoruba carvers living today, Lamidi Fakeye, was apprenticed to Bamidele.

Fakeye, in an unpublished essay entitled "How Ere Ibeji is Traditionally Commissioned in Yorubaland" (1988), detailed the steps in carving a wooden figure, and some of the ritual and social considerations in the process of commissioning such a work. He says that ibeji (twin) figures must be carved from the Ire Ona tree. "If another type of Ire tree is used to carve the ibeji figure, this figure will not respond to ritual sacrifice" (Fakeye 1988, 4). If the patron is not generous to the carver, the carver might carve the ibeji from the wrong Ire tree and the patron will need to begin the process, and the expense, again. Fakeye lists the stages of carving to be:

Fig. 14
Olowe
Verandah Post by Olowe
Palace of Ise
Wood and polychrome

Fig. 15
Aerogun, 1880–1954
Mother of Twins (Iyabeji)
Epa Society Mask
ca. 1900–10
Wood and polychrome
H. 49.5 in.

Fig. 16
Mother of Twins (Iyabeji)
ca. 1952.
Wood and polychrome

- *Sisa* (cutting the log into the shape)
- *Ona lile* (carving out the different human parts)
- *Aletinle* (cutting the different human parts into more distinct shapes)
- *Didan* (smoothing)
- *Fifin* (cutting patterns on the figure to open the eye, separate the fingers of both legs and hands)
- *la* (cutting of facial marks on the figure. This mark must be the same as the facial mark on the twin's father's face) (Fakeye 1988, 8).

Yoruba expression involves a complex series of aesthetic considerations as well. Art often is represented by the word *ona* which is more accurately representative of design consciousness and decoration than our conception of "art." But decoration is not merely the placement of decoration on the surface of something. It enhances potency: "The consecrated symbol of ase, that unseen power that makes things live, are themselves deemed to be charged with vitality and the more they meet the required standards of beauty, the more powerful they become" (Euba 1986, 10).

Contemporary Yoruba artist and scholar Moyosore Okediji had this to add about the concept of *ona*.

> Any transformation of the material into advanced levels is the *ona*. It is making *ona* out of that material. So, in a way, we are not talking merely of a transformation of artistic materials, that is, merely a symbol of a transformation of the society itself, of Man, into a more advanced, a more human, into a more useful, a more creative person (1991).

Beauty, *ewa*, is associated with character, *iwa*, and the phrase *iwa l'ewa* (character is beauty) is very well known. Abiodun (1990, 71) states that "In Yoruba religion, Iwa is considered the daughter of Suuru (Patience), who is the first child of Olodumare (the Almighty God)." Iwapele (gentle or good character) is what humans should aspire toward as a manifestation of Suuru and the modeling of one's self after divine character.

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Abiodun (1990, 74) discussed the significance of Iwapele: "Political and socioeconomic stability and progress, artistic creativity, and criticism are all sustained through the invocation and utilization of the canons of *iwapele.*" Among the canons of iwapele Abiodun lists:

> *Oju-inu:* inner eye, referring to insight.
> *Oju-ona:* design consciousness.
> *Ifarabale:* calming or controlling the body, or "letting reason rather than emotion control man," not losing composure.
> *Iluti:* good hearing, teachableness, obedience, and understanding.
> *Imoju-mora:* sensitivity to the need of the moment.
> *Tito:* enduring, lasting, unfading qualities (1990, 75–82).

A consideration of the stages of carving, the concepts of *ona, ewa, iwa,* and the aesthetic canons of *iwapele* should provide insight into the complex system of aesthetics and social values that are a part of Yoruba expression. This philosophical and social system should be considered among other factors when examining the art of the Yoruba. It also must be noted that significant changes in the social, political, and economic systems of the culture have affected the art. Traditional patronage from religious groups has given way to new forms of patronage in the post-colonial economies of most African societies.

Fig. 17
Lamidi Fakeye
Oshe Shango
Yoruba (Ekiti), Nigeria
1991
Wood

Lamidi Fakeye is a carver who emerged from the rich Ekiti tradition and is the latest in the line of masters from Bambose to Areogun to Bamidele. As colonial forces destroyed the system that supported carvers like Areogun and Olowe, interested parties like Father Kevin Carroll setup workshops to support and encourage traditional carvers. Initially the church commissioned carvings of Christian imagery done in a "traditional" manner. Now Fakeye does work that maintains a high level of artistic integrity, but improvises upon traditional icons. His *Oshe Shango* (fig. 17) presents a woman kneeling in supplication, but the double ax above the head has taken on many new variations. The ax, or thunderstones, have become human heads, and a bata drum (used in Shango rituals) rests atop the entire structure. Stylistic and iconographic restrictions that might exist with the patronage of religious institutions have relaxed now that Fakeye is producing for a secular and often foreign market.

Fig. 18
Moyostore Okediji
Oge
Nigeria
1991
Natural pigments

Fig. 19
Ibitayo Ojomo,
Agbà tó je àje ìwèhin
Nigeria
1991
Oil

Modern art has begun to flourish in Nigeria and artists like Moyosore Okediji and Ibitayo Ojomo from Ife are forging new directions while drawing upon cultural foundations. Okediji had done a series of works that use shrine painting imagery and media as a basis (fig. 18). The shrine paintings were done by women using natural pigments which were renewed annually. Okediji used these same earth pigments combined with a glue binder to create works and make a political statement about the significance of indigenous culture, people, and products of Nigeria and their disadvantaged relationship to Western powers.

Ibitayo Ojomo uses oil paint to create images that express traditional proverbs from within Yoruba culture. His 1991 work, *Agbà tó je àje ìwèhin* (fig. 19), is derived from a proverb that says, "An elder who eats all his food will carry his load home by himself." When an elder and a boy eat together, the elder will leave some food on his plate for the boy, who will wash the plate and help him carry his things. A man carrying things on his head is unheard of, so the image suggests a man who has neglected the young and ignored his responsibility. The structure in the distance behind the boy's head is the palace of the Ooni (leader) of Ife. Hence, authority is metaphorically represented in a sly commentary upon the methodical destruction or alienation of youth by an irresponsible authority. A comprehensive survey of the art of the Yoruba or the issues related to it is not undertaken here, but obviously it is a long, constantly evolving tradition. Objects still are created for organizations like the Ogboni secret society or religious groups practicing indigenous belief. Workshops developed in the 1960s and early 1970s in places like Ibadan and Ife, spawning new forms of expression using Western media and techniques. University-educated artists are beginning to take prominent roles in the growth of new forms of expression among the Yoruba. Artists like Fakeye are improvising upon, but remaining true to, old traditions for new markets. The Yoruba have a vital, lively art-making tradition which is evolving to meet the conditions of the present era while remaining true to their cultural past.

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THE MENDE

The Mende are a part of the Guinea Coast style zone along with the Yoruba. They primarily occupy areas of Sierra Leone west of Liberia and the Ivory Coast. There is some conjecture about their origins and when they arrived in Sierra Leone. Murdock classifies them as "Peripheral Mande" because their origins appear to have been Mande but they may have migrated south and west in the late 1200s prior to the formation of the empire of Mali under Sundiata. Other scholars place their arrival much later during the past several hundred years. Boone (1986, 3) wrote about historical conjecture and the theory of late migration by the Mende.

> A. P. Kup agrees, citing the "prolonged warfare begun in the seventeenth century by the Mende immigration." At this time, refugees from the former great empires of the Western Sudan were streaming south into the forests, and much of this portion of the Guinea Coast was in turmoil. The trouble stemmed from the break-up of the great Sudanic empires and raids by Europeans for slaves.

Fig. 20
Helmet Mask
Sowo, Sande Society
Wood
H. 15 in.

Boone (1986, 4) goes on to suggest that the Mende are "characterized as an ambitious, dynamic group who tend to dominate others politically and culturally." It should be noted that Cinque and his colleagues, who instigated the celebrated Amistad revolt in the 1830s, were Mende.

The Mende acknowledge the presence of indigenous people who greeted them when they arrived where they now live. According to Gillon (1986, 116), they have adopted stone figures done by their predecessors as protective spirits and guardians of their crops, although they "treat them with little reverence; regarding them rather as magical objects in their service and reportedly flogging or even breaking them if a crop fails or produces low yields." Woodcarvings of the past two centuries by the Mende, Toma, and Vai of this area show no stylistic affinity with the work of the ancient inhabitants who carved the stone figures. One of the most interesting art objects created by the Mende is the Sowo mask (fig. 20) of the female Sande society. It is the only important masking tradition in Africa danced exclusively by women. Women frequently are represented in masquerades such as the Gelede of the Yoruba, but the masks are performed by men.

The Sowo masquerade represents the spirit counterpart of the Sowei leader of the Sande women's society of the Mende. Initiated Sande society members are "privileged and worthy to

know the explanations and understand" the meanings of the art (Boone 1986, xii). All the Mende humanistic and scientific knowledge is transmitted within the various secret societies within the culture. Boone (1986, xx) explained the significance of the masks as the expression of community values:

> Sowo, and the other Mende masked figures, remind us that human beings experience a twofold existence: one in the world of the concrete—flesh, matter, things; the other in the world of the spirit—dreams, aspirations, reason, imagination, faith. The masks are, in effect, fabrications of this spiritual reality.... Mende elders have helped me to see that the masks are the collective Mind of the community; viewed as one body, they are the Spirit of the Mende people. They are materializations of Mende aesthetic canons and moral ideals; they are role models shaping the character of the Mende, influencing their feelings, thoughts and actions.

According to Mende tradition, the Sande society came into existence because of a dream experienced by a woman named Sande Jo. She received instructions in this dream about the purposes and operation of the society and the authority to organize and activate it. She became the first woman to function as a Sowei (Boone 1986, 25–26).

Women play an important role in the outlook of the Mende and are seen as the source of all fertility, productivity, and wealth. Sande experts exert a strong spiritual influence upon both men and women, and the Sowei "are adepts with access to spirit ancestors and the forces of nature; they have a monopoly over certain sacred knowledge crucial to the development, happiness, and success of the individual and the well-being and prosperity of the community" (Boone 1986, 16).

Women are the source of beauty, a characteristic unavailable to men, who may evaluate, desire, pay for, or exchange beauty, but remain its consumers rather than its source. Human beings are thought to be the most interesting category of things in the world, and Woman is the most beautiful thing that God has put in the world. All other beings, creatures, and objects are measured against the standard of feminine beauty. The Sowo mask embodies some of the Mende notions of female beauty in its form. It is the embodiment of the Sande society and presents to the world the canons Sande cherishes and the values it upholds. Boone (1986, 153) says, "Sowo is an

exemplar, a water deity, a goddess, a Mende metaphor in motion."

The wooden helmet mask (*sowo-wui*) is an image of the head and neck. It is combined with a black raffia and cloth costume. This masked figure dances or parades only four or five times a year and is hidden from sight the rest of the year. Each sowo-wui has features common to all. There are three divisions to the head, including the neck with thick rings of flesh (considered elements of great beauty), the face, and the coiffure (Boone 1986, 155). The eyes and facial features are concentrated below a horizontal line running through the ears, and the forehead and elaborate coiffure rise high above this line, the coiffure being the largest and most elaborately carved portion of the mask.

S. A. Boone (1986, 157–61) in her wonderful study of the Mende provides an extensive, detailed description of the aesthetic qualities which determine the quality of the mask to the Mende. Among the considerations she lists are "shiny blackness." Oils and dyes are used to create a deep, luminous blackness in the form. The surface of the mask must be absolutely smooth, and the form should be balanced symmetrically to a point of sitting level if placed on a flat surface. The features should be clearly visible and sharply cut. The overall appearance of the mask should be fresh and new, and a delicacy (*yengele*) should prevail in the detailing and linear qualities.

Hair is important and is appreciated in abundance. The coiffure of a Sowei mask often is elaborate and detailed, and topped by braids or items like birds. This abundance is associated with the quality of growing things.

The mask is thought to come from the spirit realm beneath the water. This is consistent with the transformational and transcendental associations given water in the society. Boone (1986, 106–7) reports:

> Whenever we touch water of any kind we know that we are approaching the spiritual essences of life. This swelling of the breast with life-nurturing liquid relates to the girl's ability to give birth; it presages the uterus filled with amniotic fluid, *ndo boloi ye kpulu hu ye*.... The penis, the publicly analogous organ to the breast (the clitoris is never mentioned), also becomes swollen with fluids when erect. The sperm, *hindoi mayei*, ejaculated through the tiny holes in the

head of the penis, is a milky liquid that will water the ovum, the "baby seed," and nudge it into life. In the water of the womb, "under the water," the new life is forming; afterward the water of the breast will sustain it outside of the mother's body. We are engendered by water, nurtured by water—water is mystical space because it is the medium of love and life before life.

THE KUBA

The Kuba are a part of what is called the Southern Savanna region in the Kongo/Angola area. They live between the Sankuru and Lulua Rivers, southern tributaries of the Zaire River. Among their neighbors are the BaKongo, Luba, Teke, and Pende peoples. The Kuba and related people have been united in one kingdom since about 1600. Gillon (1986, 299) notes that the "Luba-speaking Kete and some pygmies are believed to have been the only inhabitants before the migrations started."

> Europeans first visited Kuba at the end of the nineteenth century and the beginning of the twentieth. William Sheppard, a black American missionary, and Frobenius and Emil Torday after him, were most impressed by the sophisticated civilization of this small country with only some 150,000 inhabitants: its court resplendent with pomp and ceremony; its political structure; its legal system unique in Africa; and, above all, its art, which they rightly recognized as being an essential part of the people's life (Gillon 1986, 301).

From 1886 until 1908 the Congo was administered under the personal rule of King Leopold II of Belgium. The area was considered his private possession and he could bequeath it in his will. In 1908 it became the Belgian Congo, and in 1960 it emerged as the modern nation of Zaire. Mack provides a story of the horrors of colonial enterprise in this region during the time of Leopold.

> Under Leopold the commercial potential of the Congo began to be systematically exploited in a manner that had not been seen since the days when slaves were gathered at various points on the coast of Central Africa for transport across the Atlantic.... The methods used by the agents of the state in cajoling Leopold's Congolese subjects into supplying latex for the markets in Antwerp were often atrocious. A quota system operated, and those unable to meet the required output were sought out, and many suffered death or mutilation, especially through having their hands

Fig. 21
Seated Figure
Commemorating Shyaam aMbul aNoong founder of the Kuba kingdom
Wood
H. 21.65 in.

Fig. 22
Seated Figure
Commemorating MishaaPelyeeng aNce
Kuba
Wood

> severed. An estimate that in twenty years of Leopold's rule as many as five million Congolese may have been killed is impossible to confirm and may well be excessive, but it is at least an indication of the scale of the atrocities involved(8).

Torday resigned his post with a company operating in the area in 1906 because of the havoc their policies were inflicting upon the local populace. He returned to the area to do ethnographic research later and collected thousands of objects (nearly 3,000 pieces in the British Museum alone) that now form the foundation of some the world's major collections of Congo art and artifacts.

One of the most impressive objects collected by Torday is the wood figure (fig. 21) commemorating the founder of the Kuba kingdom, Shyaam aMbul aNgoong (called Shamba Balongongo by Torday). Several objects like this depict various kings in the lineage and associate them with a personal characteristic or interest. In this figure the king is shown seated in front of a game board. Another of these collected by Torday (fig. 22) depicts a successor to Shyaam, Mishaa-Pelyeeng aNce, with a drum associated with his reign. A third figure depicts Mbop Pelyeeng aNce with an anvil or anvil stand because he was renowned as an accomplished iron-worker. Each of these dynastic figures indicates some individuality in the face of the figure which, though stylized, is naturalistic enough to allow recognition and distinction as a comparison of fig. 21 and fig. 22 will show.

These king figures (*ndop*) commemorate particular rulers and are seen as "spirit doubles," "encapsulating the principles of kingship as devolved upon a particular ruler" (Mack, 71). The figure of Shyaam is seated on a decorated cube-shaped pedestal holding a ceremonial knife in his left hand. He has ornamental cowries on his arms, hips, and stomach and is wearing the royal headdress found on all these figures. The game-board could be a *lyeel* game-board. The personal symbol in front of the kings were chosen as symbols for the policy of his reign, or selected by his successor as an image of his achievements. The game-board of Shyaam is thought to express "the 'gamble' of this son of a slave in taking up the fight for the throne" (Gillon 1986, 309). The drum of Mishaa-Pelyeeng would indicate his to have been a peaceful reign in which he brought music and dance to his people instead of the complications of warfare.

Fig. 23
Textile
Kuba-Ngongo
1909
Rafia with cut-pile and conventional embroidery

Torday understood the figures to have been done from life during the reign of the particular ruler, which would make the work of Shyaam of seventeenth-century origin and one of the oldest complete examples of African wood sculpture, though some scholars suggest they may have been carved by a single artist late in the eighteenth-century.

Royal patronage of the arts affected the development and continuation of Kuba art traditions by providing continuing demand for certain types of work. The elaborate patterned woven cloth (fig. 23) that the Kuba are known for is said to have been learned from their Pende neighbors, but the tradition has apparently died out with its originators without the benefit of continued royal patronage. Shyaam was credited with many agricultural innovations during his reign and with the introduction of raffia "pile" cloth-making, which his Pende wives had a hand in instigating.

Part of the appeal of the woven cloth to early twentieth-century Europeans was the elaborate geometry of the abstract patterns involved. These motifs influenced the decorative patterns adorning many Kuba wooden carvings. The interlace patterns that embellish Kuba cloths often are drawn from patterns in the natural world and have names (Kreamer 1986, 79).[10] The cloths use a palette of colors including yellow, red, black, and brown.

Kuba embroidered cloth was worn for prestige on important social and ceremonial occasions. This tradition is reputed to have been introduced by King Shyaam in the seventeenth century.

[10] For an excellent discussion about the patterns in Kuba clot', see Zaslavsky (1979, 177–83). She also provides discussion and diagrams about the geometric possibilities and variety in African expression.

CONCLUSION

This essay is an attempt to examine some of the considerations involved in the study of African art, some of the problems found in the history of western encounter with African peoples and cultures, and to introduce several African cultures from West and Central African style zones. The cultures have been presented in a way that highlights the variety of approaches to expression and specific complexities found in certain societies, and presents the variety of meanings or significances that might be found in African art.

I would like to undermine the term "African" so that it is used with more caution when describing the people of that land mass. There are few definitions or general statements one can apply across the board about sub-Saharan Africa. Even the Sahara presents an arbitrary boundary of distinction when one considers the relations between Sudanic people and kingdoms through history and their northern neighbors. The sweep of Islam certainly has contributed to the blurring of such a distinction in recent centuries.

Africa is a continent full of diverse, vibrant expression and long traditions of cultural exchange, migrations, and trade. Perhaps the idea of a network rather than a monolith provides a more useful metaphor. However, one also must be reminded that African cultural expression continues on all levels today and the tendency to picture the people and cultures of Africa in terms of "tradition" and "tribe" must be resisted.

The magnificence, complexity, and mastery of African art is to be celebrated. The depth and relativity of meaning in the work is to be explored and enjoyed. Perhaps continued examination and discussion will allow us eventually a fuller understanding. ■

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LESSON PLANS
INTRODUCTION

The following lesson plans are based upon art works from the Fred and Rita Richman Collection of African Art in the permanent holdings of the High Museum of Art in Atlanta, Georgia. The lessons are designed to be interdisciplinary and sequential. The lesson units are part of a unified approach to learning. Lessons are related to a variety of subject areas, and learning outcomes are tied to the curriculum for African infusion.

While lessons may be dealt with individually, if they are implemented sequentially, a culminating activity is possible as the final outcome of the learning unit. The cumulative outcome suggested is a day of celebration or festival day in which students present all that they have learned about the function, purpose, and construction of African systems of belief, society, and politics. It is also a time to compare and contrast African peoples with African-Americans living in the United States.

As you plan the implementation of this unit, the sequential approach will require a meeting of the teachers in your learning pod in order to integrate the material across the curriculum. Despite the additional time needed to meet and to agree on the focus for your students, the team approach generally simplifies the tasks and ensures that students receive the expertise of teachers certified in each area or discipline.

A slide script is supplied in the handbook. This can be used when viewing the slides with your students as an overview before beginning the lessons which follow. If possible, order a slide projector with remote control so that you are free to walk around the classroom and do not have to remain behind the projector in order to advance the slides. Slides are numbered in the righthand corner. Insert your slides into the carousel with this number turned so that it is facing you and is upside down on the left. This ensures that you will be looking at the slide correctly once it is projected.

We hope that you will enjoy teaching with the handbook and its lesson plans. Included are a pre-test and a post-test to administer to students. The pre-test is meant to be given to a control group which does not receive the intervention. The post-test is taken by the experimental group at the conclusion of the lesson unit. In this way, you can easily measure and assess the effectiveness of the entire learning unit. When you have completed the unit, we would appreciate your returning the evaluation form located at the end of this book. ■

UNIT OBJECTIVES Students will:

See Appendix for the State of Georgia's Ten Organizing Principles of African Studies and learning outcomes in the Quality Core Curriculum.

- *View* slide presentation of various works of art from specific western African countries.
- *Discuss* characteristics/themes/meanings portrayed in art images.
- *Recognize* various ethnic groups, their historical events, values, and cultural expressions in selected western African countries.
- *Use* maps, globes, atlases for specific purposes.
- *Analyze* expressions of some western African arts.
- *Compare* and *contrast* African/American symbols, ideas, attitudes, beliefs to other cultures.
- *Design* creative patterns reflecting art concepts in the western African culture.
- *Compare* and *contrast* cultures and their expression in art forms.
- *Recognize* the regions and major countries of Africa.
- *Define* terms and *demonstrate* an understanding of their meanings.
- *Conduct* interviews. ■

LESSON ONE

Africa: Where in the World?

Allow at least two class periods to cover this material.

CONCEPT: Geography and climate play a major role in the development of civilizations in Africa (and around the world).

VOCABULARY: The following terms will be used in this discussion of the geography, location, and climate of the African continent.

continent	a large, unbroken land mass surrounded by water.
ocean	the whole body of salt water that covers nearly three-fourths of the surface of the globe.
river	a natural stream of water which flows in large volume.
desert	an arid (dry) and consequently barren area of land incapable of supporting life without an artifical supply of water (irrigation).
rainforest	a tropical woodland with an annual rainfall of at least 100 inches.
ethnic	relating to races or large groups of people grouped according to common traits and customs.
group or people	the term preferred in place of "tribes."

DISCUSSION: The Continent of Africa

Use your social studies classroom maps to locate Africa's location in the world. In addition to teaching map skills, this exercise offers an opportunity to collaborate with the mathematics teacher to introduce concepts of time and space. For example lesson objectives may include the international dateline, and formulas for the conversion of local time to Greenwich time and Zulu time, a universal measurement used by aviators and international freight forwarders.

Identify Africa's location on the globe and express its position by its latitude and longitude.

Interesting facts about Africa: It is the world's second largest land mass. (Asia is the world's largest continent). It is three and one-half times the size of the United States, and the continent has 54 independent countries which vary widely in size. For example, the Sudan is bigger than the combined area of

Alaska and Texas in the United States. (Ask students to locate Alaska and Texas on the map or globe. Define each state by latitude and longitude. How do their geography and climate compare?) The Seychelles, an island nation off the southeastern coast of Africa, is so small that it is equal to half the size of the city of New Orleans, Louisiana, in the United States.

OUTCOMES:

Map skills: Draw a map of Africa and fill in the following geographical information.

Bodies of water: Oceans and seas are the bodies of water which surround Africa. The continent is bounded on the west by the North and South Atlantic Ocean, on the east by the Pacific Ocean, on the north by the Mediterranenan Sea, and on the south by the Indian Ocean.

Lakes and rivers of Africa: Africa's rivers are among the world's longest. Well-known rivers include the Congo, the Niger, and the Shebelle. The Zambezi River is known for its beautiful Victoria Falls, while the Nile is noted as the world's longest river, and its banks have been identified as the cradle of civilization.

Interesting fact: Victoria Falls is the largest in Africa, when measured by volume of water, and the ninth largest in the world. 38,000 cubic feet of water per second come over the falls.

Math skill: Convert cubic feet to cubic meters per second (answer: 1,090 cubic meters per second).

Map skill: Use your maps and social studies textbook to locate these rivers, and the famous Lakes Victoria and Tanganyika. Lake Tanganyika is remembered as the spot where Henry Stanley, newspaperman turned expeditionary, greeted Dr. Livingston with the now famous words "Dr. Livingston, I presume?"

Deserts and rainforests: As you begin this part of the discussion, locate the equator on a map or globe, which indicates areas of vegetation in Africa. There is such a map in your social studies textbook. Notice that the rainforests of Africa are located on either side of the equator in central and western Africa.

Locate the Sahara and Nubian deserts in the north and the Kalahari desert in the south. **Note that the art works which we are going to study are from the area just south of the Sahara, known as the sub-Saharan region.** Why do you suppose that some of the most productive civilizations of Africa developed in this area?

Mountains of Africa: Locate the two world-famous mountains of Africa. Find Mount Kenya on the equator in eastern Africa, and Mount Kilimanjaro just south of Mount Kenya. Mount Kilimanjaro is 19,340 feet high.

Math skill: Have students calculate Mount Kilimanjaro's height of 19,340 feet in miles (answer: 5,895 miles high). ■

LESSON TWO

The Cycles of Life

Allow two to three classroom days of instruction.

CONCEPT: Africa varies in climate and topography, which affects the ways in which its peoples organize themselves into societies, and even influences the type of art created and the content and meaning of that art.

DISCUSSION: In general, masks and masquerade costumes are used to maintain social order, to teach spiritual beliefs, and to entertain in public performances. Chi wara masks and costumes are worn during ceremonies associated with planting and harvesting. In slide #16, the men are dancing in a cermony at planting time. This is done to ensure a good harvest. Only men wear the costumes, although one represents the female, while the other is dressed to represent the male antelope. The masquerade costumes refer to fertility and reproduction, which in turn relates to the hope of a bountiful harvest.

Demonstrate the variety of celebrations for which masks are used. View slide #1 of the Kifwebe Face Mask of Zaire and discuss its use during initiation and funeral rites. Worn during public performances, the mask is only one component of the masquerade costume. Because of the importance of mask-making, the artists who create them are considered among the most spiritual or holy members of the society. It is never intended that the mask worn by kings or priests should be seen before the ritual. In some societies, to have seen the artist at work, or to have glimpsed the mask alone was an offense punishable by death. Notice how the Kifwebe mask with its geometric design differs from the more organic, anthropomorphic form of the Chi wara mask (slides #15, 16), which is meant to resemble an antelope.

Sum up this discussion by asking students to name or list the use of costumes or uniforms which persons of authority or service wear in our culture. Some exampes are pastors, priests, policemen, nurses, doctors, and so on. What about uniforms for students? Is this a popular idea? How do your students think this might affect their performance in the classroom? Would it be easier to get ready in the morning? Would their self-image be affected?

COMPARE AND CONTRAST: In this section, compare and contrast some of the carved wooden masks you have seen in the slide review. How are these alike or different from one another? How do they compare to the form and function of the cast bronze head of an Oni (king) of the Ife people of Nigeria (slide #9)? Discuss with your students the beliefs and

values of an agricultural society. Ask them to consider how an industrial society might differ in its belief and value systems, as well as in its political and family structures.

Suggested example: Discuss the Chi wara mask and costume of the Bamana peoples in the Republic of Mali (slides #15 and #16). Compare and contrast this agricultural spirit mask with the cast bronze head of the Oni (king) of the Ife peoples in Nigeria (slide # 9). Note that the Ife peoples were highly sophisticated, and like industrial societies they had ability to alloy metals for casting. The bronze (brass) head of the Oni is meant to represent the spiritual, military, and political power of the king. It was be-lieved that the king's powers resided and were received in the head.

OUTCOMES:

Language skills: This learning outcome involves students working in teams to describe a society, real or imagined, and to write about its rituals and ceremonies. Students will need to analyze, integrate, and distill the information learned thus far to create the society and its rituals. You may have as many societies as you have teams. In a class of thirty, for example, you may wish to have five teams of six students each. Ask them to notice who be-comes the group leader, the peacemaker, the group secretary?

Language skills: Ask one-half of your students to create a code of behavior which they imagine would reflect the values and beliefs of an agricultural society (the Bamana). Ask the other half of your class to create a code of behavior which might reflect the values and beliefs of an industrial society (the Ife peoples). This exercise may be used as both an oral and a written assignment.

Visual arts skills: The art educator in your school no doubt will have many ideas for projects that relate to the African Infusion Curriculum. A studio activity allows students to experience what they have learned in the classroom in a multi-dimensional way.

For example, creating a Chi wara mask or a mask suitable for each team's new society will provide students with an idea of the techniques, materials, and level of skill required to create works of art according to a people's idea of beauty and the function of the mask or object within the framework of that society.

Materials:

Papier mâché
Soft balsa wood
(if shop equipment is
available this might be
tooled in the vocational
studies shop)
Feathers
Aluminum foil
Newspaper
Wallpaper or wheat paste
Acrylic paint
Brushes
Raffia
Clay beads (made in art class)
Found objects
Water
Glue
Staples
Scissors

Procedure:

For Papier Mâché Mask

After students have made sketches of possible designs for their masks, distribute pieces of aluminum foil, cut enough to cover the student's face. This is used to help form an armature for the sculptured mask. The student presses the foil against his or her head to below the chin. Remove the foil and fill the underside with crushed newspaper to support it.

Strips of newspaper or other lightweight scrap paper are torn to about 1-inch widths, dipped into the paste and laid over the armature, overlapping the edges. The eyes are left uncovered, shaping the space around the eye to coordinate with the design of the mask. The nose can be built up and exaggerated by adding small wads of paper which have been dipped in paste and shaped to the desired form. The forehead and brows can be exaggerated in the same way. The final layers of paper strips should be applied as smoothly as possible to allow easier painting, unless of course, a definite texture is part of the design.

When the modeling is completed, the masks are left on the armatures to dry thoroughly and then lifted off of the armature. To secure the masks to the faces, an elastic cord can be attached to both sides of the mask.

The masks can now be painted and/or decorated with beads, feathers, and raffia.

Math skills: If a team decides to create a mask like the Kifwebe Face Mask of the Luba peoples of Zaire, this is a good opportunity to teach geometry. In slide #1, notice the concentric circles and parallel grooves which are characteristic of the design. As you will see, the Kifwebe mask has a hemispherical shape. Discuss how you might calculate the area of a hemisphere.

Life skills: With the cooperation of the Home Economics teacher, create a costume to complement the mask. Look at slide #6 and slide #13 for ideas. If your school has a loom, you might want to try weaving some fabric to be sewn into a ceremonial robe. With input from the vocational and the visual arts teacher, you might have students build their own looms (a picture frame or canvas stretcher works well for this). Or, a class quilting bee would offer the fabric needed for completing a costume for the spirit represented by the mask.

Materials:

(1) 9 x 12 in. cardboard or chipboard
Ruler
Pencil
Thin strong string
Scissors
Yarn of various weights and colors

Procedure:

For Frame Loom

Measure and mark a 1/2 in. border on each 9 x 12 in. piece of cardboard or chipboard. Place a mark every 1/2 in. Make slits on the half-inch marks. 1/2 in. deep along the 9 in. border.

Tie a knot in one end of the string and slide under the first 1/2 in. slit. Bring string across loom and slide through 1/2 in. slit directly across. Loop under and slip up through the 1/2 in. slit next to it. Continue to the last slit and knot end of string.

Weave in and out across the width of the loom with yarn of all colors and weights. Try making designs. Add beads and strips of fabric if desired.

To finish, cut the loops of string and tie two side-by-side strings together in a knot. This will remove the weaving from the loom so the loom can be used again. ■

LESSON THREE

Symbols of Belief

Allow two to three classroom days of instruction.

CONCEPT: Visual symbols are used by many cultures to represent the beliefs and values of a particular ethnic group or people. When we can recognize the symbols, and understand their meanings, then we can place them in the context of their intended use.

DISCUSSION: View the Adinkra cloth in slide #18. As we learned earlier, the hand-stamped cloth is made by the Ashanti people of Ghana. Adinkra is the work used for good-bye or farewell. In context, the fabric is usually worn at ceremonies related to the departure of guests or at funerals. Kuba cloth is another type of fabric that is woven and embroidered with geometric symbols. Kuba cloth is worn by people of high standing in the community.

Understanding symbols and their uses: Reproduce the chart of symbols on this and the following page for use in classroom discussion. Adinkra cloth is decorated with inked stamps and embroidery. The stamps are cut from slightly curved pieces of gourd (calabash). A handle is made by inserting at least four pieces of stiff palm leaf ribs tied together. This handle is then held between the thumb and forefinger to begin the printing process. The black dye used is made from the bark of the badie tree (Bridelia Micranta), and mixed with iron slag to produce the rich, velvet black of the designs.

OUTCOMES:

Language skills: Ask students to work individually or in teams to create a language of visual symbols. Each symbol should reflect an important organizing principle or value of the society to which it refers. Students may use the traditional designs already illustrated, or they may create new symbols with new meanings and context. The product for this activity will be a written, illustrated code of symbols and their meanings.

Symbols may represent happiness, sadness, a favorite sport, or too much homework. Using the symbols, ask each student to compose a message in Rebus style, such as:

Have _____in yourself.
(faith)

The following Adinkra symbols are commonly found in West Africa, particularly among the Ashanti people of Ghana.

Sunsum (Soul)
Symbol of the soul.

Osram (Moon)
Symbol of opositive female qualities, love, kindness.

Adinkrahene (King of the *Adinkin* Symbols)
Symbol of power, protection, and growth.

Gye Myame (Exept God)
Symbol of the Supreme God.

Afuntun mmireku
Denkyem mmireku
(Double crocodile with one stomach)
Symbol of unity.

Duafe (The wooden comb)
Symbol of positive female qualities, patience, fondness, care.

Kyekye ko aware (The star gets married to the moon)
Symbol of faithfulness, love, kindness, marriage, and togetherness.

Bi nka bi (Bite not one another)
Symbol of unity and harmony.

Visual arts skills: Create your own Adinkra cloth to be worn on festival day.

Materials:

Pencils	Linoleum tile
Drawing or drafting paper	Cork
Sheet or T-shirt (any color)	Exacto knives
Markers	Embroidery threads
Paints	Embroidery needles
Inks	Embroidery hoops
Stamps	Thimbles
Potato	Scissors
	Blue marking pencils

Procedure:
With pencil and paper, create a drawing for the designs of the symbols.

Using potato, linoleum tile, smooth styrofoam plates, cork or other suitable material, carve your designs with an exacto knife or scissors. You can make a handle of scrap wood and glue it the carved design to make for easier handling when printing. Remember that only the raised surface of the design will print.

To print on the cloth or T-shirt, prepare a flat surface for the printing process and a separate flat area for drying.

Be certain to put something inside T-shirt to separate the two layers of the shirt.

Apply paint or inks evenly to the stamps.

Transfer the designs onto the fabric, pressing the stamp evenly.

Once the design has been transferred, lift the stamp directly up and away from the fabric.

Continue the above two steps until the design has been transferred onto the complete piece of fabric.

As an additional decoration or to create Kuba cloth, use colored emroidery threads and an embroidery needle and hoop to place the designs on the fabric. Consult an embroidery book for stitches and techniques.

LESSON FOUR

Symbols of Power

Allow two to three classroom days of instruction.

CONCEPT: Objects can indicate the power and authority of the person using them. For example, cups, chairs, and headdresses are functional and decorative objects used by persons in authority.

DISCUSSION: View slide #5, a king's stool (chair) from Cameroon. Ask students to describe the material from which the stool is carved and describe the anthropomorphic figures which are incorporated into the design. In this society, the king alone sat upon a chair or stool. Everyone else stood or squatted before him.

Stools, rather than chairs with arms, are used for the king's comfort. Ceremonies and rituals last many hours so that it is important for the king to be able to rest without removing his mask or costume. The design of the stool allows him to sit without disturbing his regalia or revealing his human, rather than spiritual, form.

Continue the discussion by asking students to name others with authority who sit in a chair? For example, a judge, Speaker of the House, or a minister in church. Would that person still have authority if he or she were removed from the chair?

In many traditional societies, only a king or other powerful leader seat in chairs, while everyone else stood or knelt. Since then, chairs are in common use. Can siitting in a chair be considered a democratic practice?

Is there a difference between a chair's singificance in a democratic society as opposed to the chair (or throne) as the symbol of kingship in the Cameroon culture?

OUTCOME:
Visual arts: Under the direction of the art teacher and the vocational studies teacher, create a maquette (small model) of a chair with foam core, cardboard, or small pieces of balsa wood. Then using wood (if a shop is available) or heavy cardboard create a full scale throne for use during the ritual periods of your festival day.

BEST COPY AVAILABLE

Materials:

Paint	Stones
Brushes	Ceramic styles
Markers	Exacto knives
Beads	Scissors
Raffia	Glue
Feathers	Wood
Cowrie shells	Corrugated cardboard

Procedures:

If the chair is made of wood, there will be an opportunity to carve designs of animal, human, and geometric forms into the chair legs, arms, back, and seat.

You may also want to construct a chair or stool out of corrugated cardboard. Have the students design the chair, dividing it into sections: back, arms, seat, legs, etc., and reproduce the designs onto newsprint paper.

Δ

The newsprint pattern should then be placed on pieces of cardboard and the designs cut out of the cardboard. After all of the pieces have been cut the chair is ready to be assembled. Assembly can be done with glue, staples, or preferably by joints, like a dovetail joint.

The chairs or stools can be decorated with raffia, beads, shells, or painted with traditional designs from Cameroon. ■

LESSON FIVE

Proverbs Are the Wisdom of Life

A wise man who knows proverbs reconciles difficulties (Yoruba)

Allow two to three classroom days of instruction.

CONCEPT: Many of the social mores, values, and expectations of behavior among African peoples are codified (organized) into patterns of language such as the oral traditions of storytelling and proverbs with wisdom for living.

DISCUSSION: Read and discuss with your students some of the African proverbs which appear below. The following list represents only a few of the many African proverbs. They are grouped by the peoples with whom they are associated.

ASHANTI

One falsehood spoils a thousand truths.

If you are hiding, don't light a fire.

The ruin of a nation begins in the homes of its people.

There is no medicine to cure hatred.

It's a bad child who does not take advice.

When you follow in the path of your father, you learn to walk like him.

It is the fool's sheep that break loose twice.

ZAIRE

Lower your head modestly while passing and you will harvest bananas.

Children are the reward of life.

Little by little grow the bananas.

No matter how full the river, it still wants to grow.

The teeth are smiling, but is the heart?

You do not teach the paths of the forest to an old gorilla.

The friends of our friends are our friends.

NIGERIA

Seeing is better than hearing.

The day on which one starts out is not the time to start preparations.

Proverbs selected from *African Proverbs.* Compiled by Charlotte and Wolf Leslau. White Plains, N.Y.: Peter Pauper Press, Inc.

He who is being carried does not realize how far the town is.

Children of the same mother do not always agree.

When the mouse laughs at the cat, there is a hole nearby.

Not to know is bad; not to wish to know is worse.

Before healing others, heal thyself.

OUTCOME:

Language skills:

Ask students individually, or in teams, to develop proverbs that provide guidance for living in the society that each has created. Social Studies and English teachers both provide input as to how proverbs might apply in a variety of civilizations. Be sure that students understand and recognize the linguistic structure of a proverb.

Other opportunities for learning may be found in storytelling activities (see bibliography) and in poetry. Poets were highly revered members of many African societies or peoples. Ask students to make oral presentations of their work during the culminating festival day. ■

LESSON SIX **LISANO!* CELEBRATION OF LIFE, A FESTIVAL DAY**

Culminating Activity

Life in African cultures renews itself through the celebration of its life cycles, belief systems, and spiritual and political stuctures. Celebration seems to be a universal element in every civilization. Combining all of the lessons completed thus far, create a celebration or festival day centered on an important concept or value of the society or societies which each class has created.

Since celebrations usually include not only the visual and spoken arts but also dance and music, you may want to involve a dancer/choreographer and the music teacher in order to bring together all of the elements of ritual in your celebration. This is also a time to involve the drama teacher to plan the staging of your event. With the art teacher, design an invitation and a program for the day. Vocational students might be able to print them for you. Under the direction of the home economics teacher foods such as mango, sugar cane, okra, and spicy meats can be served at the celebration.

* Lisano is a word used by the people of Zaire to describe a happy festival day or celebration.

DISCUSSION: Ask students to talk about the kinds of celebrations that they and their families enjoy. Are there rituals or ceremonies that they associate with unhappy times?

OUTCOMES:

Language skills: Have students conduct interviews of family members and older friends. Prepare a list of questions about the types of celebrations that parents and grandparents remember from their youth and childhood. How have they changed? What things have remained the same? Results may be shared orally and in a written report.

Visual arts and language skills: As a final outcome, create a photographic record of this festival day. Combine students' written work, invitation, program, and photographs into a scrapbook to commemorate the day. ■

Student Survey

➤ Pre-test

1. List the names of three different African countries or cultures.

2. Does the art of different African cultures all look the same to you, or does each culture look different?

3. Are African-Americans different than other Americans?

   If you answered yes, how are they different?

Thank you for your help!

53

Student Survey

➤ Post-test

Part I

1. What did you learn about African art?

2. What did you like most about the African art?

3. What did you like least?

4. What kinds of meanings did African masks and carvings have for the people who made them?

5. List the names of three different African countries or cultures.

6. Does the art of different African cultures all look the same to you, or does each culture's art look different?

7. Are African-Americans different than other Americans?

   If you answered yes, how are they different?

(Continued on next page.)

Student Survey

➤ Post-test

Part 2

Please mark with an X whether you agree, disagree, or are not sure if you agree or disagree with these statements:

1. African art is interesting.
   I agree_____ I disagree_____ I'm not sure_____
2. African art all looks the same.
   I agree_____ I disagree_____ I'm not sure_____
3. I would like the learn more about African art.
   I agree_____ I disagree_____ I'm not sure_____
4. African art is confusing.
   I agree_____ I disagree_____ I'm not sure_____
5. African art has many hidden meanings.
   I agree_____ I disagree_____ I'm not sure_____
6. Most people who live in Africa are all pretty much the same.
   I agree_____ I disagree_____ I'm not sure_____
7. African art is like art from other countries, it just looks different.
   I agree_____ I disagree_____ I'm not sure_____

Thank you for your help!

Teacher Survey

Please provide as much information as you can in answering these questions.

Please return to:
High Museum of Art
Department of Education
Attn.: Ann Kelso
1280 Peachtree Street
Atlanta, GA 30309

1. Have you enjoyed participating in this program? Why or why not?

2. What impact did the program have on your students?

3. Did the information seem to be at a level your students could understand?

4. What did you like most about participating?

5. In what ways did the program fit in with your school curriculum?

6. How could the program be improved?

Thank you for your help!

7. What kind of overall rating would you give this program, in terms of its contribution to the development of your students? (Poor, OK, Good, Excellent)

8. Would you recommend this program to other teachers?

9. What other comments or suggestions do you have?

SLIDE PRESENTATION

1
KIFWEBE FACE MASK
Luba, Zaire
Wood and pigment
17 in.
1984.310

This mask was made by a member of the Kifwebe society. Kifwebe masks are distinguished by polychrome (multicolored) decoration and a design pattern of concentric circles and parallel grooves.

This Kifwebe mask has a hemisphere shape typical of Kifwebe face masks worn during funeral rites and in secular public performances. The mask is one part of the masquerade costume which may completely cover the wearer.

2
BUSH COW MASK
Wee (?), Liberia and Ivory Coast
Wood, shotgun shells, fiber
16.75 in.
1984.285

The Wee live in eastern Liberia and along the western Ivory Coast. Masks are often grotesque and distorted such as this bush cow mask. Materials used to make the masks include cloth, fur, porcupine quills, feathers, metal, shotgun shells, and wooden leopard's teeth. The rounded horns, fringe of sharp wooden teeth, and massive snout present an image of strength and aggression. Like many of the peoples in this area, the Wee use masks to maintain social order and as a part of public celebrations and ceremonies.

3
THUNDERGOD STAFF (OSHE SHANGO)
Yoruba, Nigeria
Wood, pigment
14 in.
1972.40.107

Followers of the Yoruba thundergod Shango carry dance wands during spiritual celebrations and rituals. This dance wand is carved in the form of a kneeling female figure who may represent a cult priestess or devotee. Shango is symbolized by the double axe-blade motif, which refers to thunderstones (neolithic axe-heads were believed to have been thrown from the sky by the god of thunder). The curving forms of the body, the protruding eyes, parallel lips, and distinctive facial scars identify this as a Yoruba figure carving.

4
HELMET MASK
Sande Society
Mende, Sierra Leone
Wood

This mask is used in a ceremony to welcome young girls into the community. The celebration takes place after a period of instruction in their future roles as productive members of their society. The mask represents a guardian spirit. Among the Mende an object is not considered effective in celebration unless it is correctly carved in the traditional style of the object. The Mende peoples express approval of a sculpture in words such as correct, good, and useful. Words such as beautiful, handsome, or elegant are not used to describe a work of art.

5

KING'S STOOL

Kom (?), Cameroon

Wood

35 in.

In the hierarchy of the Kom people, art is usually reserved for royalty and other persons of high status. The importance of the person for whom this stool was made is indicated by its size and elaborate form. A portrait of the ruler is carved into the chair back. On either side of the king are two of his attendants or retainers. The king's authority is revealed by the position of his hands which rest on the heads of his attendants. The female servant holds a gourd possibly filled with palm wine while the male holds a horn which could be the king's drinking vessel. Four attendants and a leopard, symbol of power and rank, support the stool. A stool such as this one was the personal property of the king and could be burned, thrown away, or buried with the ruler when he died.

6

EGUNGUN MASKER IN CELEBRATION RITUAL

The Egungun dancer pictured here celebrates the Nigerian commemoration of his people's dead ancestors. Layers of cloth are added each year so that the costume becomes more and more bulky. As the years pass, more arms of fabric reach out toward the participants as the dancer whirls around. This is the way in which the Egungun can touch the community with the memory and wisdom of past generations.

7
MASQUERADE OF DOGON MEN
Republic of Mali

These Dogon men are wearing masks and ritual costumes for a funeral ceremony. In Mali the Dogon have many rituals and ceremonies connected with burying the dead in the rock cliffs of their land. The artists who carve these masks are considered to be very spiritual people and are leaders in their communities. Each mask is handmade but all follow the traditional form of the Dogon mask. The white in the face decoration of the mask represents death. Red is another color used to symbolize burial ceremonies.

This type of mask is called Kanaga. It is typically a double cross-shape with a superstructure on top. According to legend and belief, the mask was created in ancient times by a hunter who made a wooden bird for the top of his mask. One horizontal board stands for the bird's outspread wings while the other represents its legs and feet.

8
DOGON MASK
Wood, pigment, fiber

The Dogon people who made this mask live in the eastern section of the Republic of Mali and northwestern Burkina Faso around a chain of cliffs called the bandiagara escarpment.

The mask was made for use in a ritual called the dama. Traditionally, the ritual is performed after the death of important individuals in a Dogon village. During the ritual, which may last several days, many masks are displayed. This mask represents a rabbit. Masks such as this one are meant to invoke the spirit of animals slain by the deceased while he was alive.

The geometric forms painted in red, black, and white are traditional types of decorations. When worn, the wearer looks through the irregular holes in the mask. The loosely woven fibers at the bottom of the mask are part of a net-like backing which helps to keep the mask on the wearer's face. This mask was originally part of an ensemble that included a fiber skirt.

9
HEAD OF AN ONI (KING)
Ife people, Nigeria
12th/15th century
Zinc/brass
H. 12.2 in.
Museum of Ife Antiquities

This life-size head of an Ife king or Oni was made roughly 700 years ago in Nigeria. It is a portrait of a specific king and was made to be mounted on a wooden body. Around the mouth and along the lower cheeks there are holes which probably had real hair attached to create a beard and moustache. Look for the hole in the neck. This is where a pin was inserted which attached the metal head to the wooden body. In the Oni's own time, the sculpture would have appeared with the crown of the former king placed on his head. The figure then was carried in a public procession which announced that the old king was dead, but power and authority lived in the new king. After this public ritual, the bronze head was kept in the palace.

10
CUP
Kuba people, Zaire
Wood
H. 7 in.
1972.40.122
The Fred and Rita Richman Collection
High Museum of Art

Used for drinking palm wine, the Kuba cup was used in a ritual to initiate young boys into manhood. The cup may also have been used to judge a man innocent or guilty. If a man was accused of evil or wrong-doing, he was made to drink poison from the cup. If he vomited, he was judged innocent. Death meant that he was guilty and that he had been punished. The artist who carved the Kuba cup did not sketch the design onto the cup before beginning to cut the design into the wood. No special tools such as ruler, compass, or caliper were employed. The design is so carefully carved that is impossible to tell where the design begins and ends.

It is traditional among the Kuba, that when the artist selects a tree from which to make the cup, he first asks permission from the spirit of the tree and only then cuts it down. Sitting

on the ground, the artist then thinks long and hard about all aspects of the design. Finally, he begins to cut into the wood with a large adze, an axe-like tool. The carver cuts out the main shape with this large adze, and then changes to a smaller adze to work in greater detail. He will continue to change to smaller and smaller tools as he carves. Finally, he may use a tiny knife and a smooth rock or a rough leaf to polish it. The entire time he is working, he is turning the wood and working on all sides evenly. The carver may even sing or hum to keep the rhythm of his carving strokes even.

11
BUNDU FIGURES
Wood

Each of these figures was made by an artist who lived in a different part of Africa. Each geographic location has its own lifestyle, religion, government, and societies that are unique to the people in that area. Parts of the body which are most important to the ritual are made larger. Neck rings may be added to indicate wealth in some cultures.

12
FACE MASK (GUNYEGA)
Dan people, Liberia and Ivory Coast
Wood
8.25 in.
1972.40.201

In traditional Dan society, masks function in initiation and entertainment contexts. They are also used to maintain social order. Masks may be feminine or masculine. Masks with a serene expression, oval outlines, and slit eyes suggest feminine qualities, while mask with pentagonal outline and tube-like eyes represent an aggressive or masculine quality. The mask is thought to bring good luck to its wearer. All Dan men wear this mask during events, celebrations, and meetings of the Poro Society, to which all Dan men belong.

13
MASQUERADE
Poro Society, Dan people, Ivory Coast

The costume worn by this Dan man is a skirt made of raffia or strips of vegetable fiber and a top that covers the hands, made of bold black and white striped fabric, some stripes placed at right angles to the others. The repetition of lines and shapes is called a pattern. These patterns are typical of the Dan style.

14
MMAU MASK
Ibo people, Nigeria
Wood
H. 16.5 in.
1972.20.36

The woman's hair in the photograph is similar to that of the mask. It is braided and wrapped around a raffia form to create this crested shape. This intricate hair design is set by applying tiny coils of mud which are pasted to the sides of the head and allowed to dry. This hairstyle is used just for special occasions. In order to sleep, a woman wearing this decorative hairstyle must have a neck rest which looks like a small stool. The neckrest supports the woman's neck and leaves the head suspended in air and the hairdo untouched. The white color of this mask symbolizes the death of a young girl. One year after her death a ceremony is held in which a man wears the mask to represent the spirit of the dead girl. Only men participate in ceremonies of this type.

15

CHI WARA HEADRESSES

Bamana people, Republic of Mali
Left: Male
Wood
H. 36 in.
1972.63.
Right: Female
Wood with metal trim
H. 36 in.
1972.62

The Chi Wara is a half-antelope, half-human spirit who helps the Bamana people plant, raise, and harvest bountiful crops. Their long, pointed noses represent the tools that plow and dig the earth. The spiral designs around the long horns of the Chi Wara represent vines and young shoots which grow out of the earth, and their big ears symbolize the knowledge and wisdom of generations of farmers.

The female chi wara mask has straight horns and a baby on her back, while the male displays curved horns and a large mane on the back of his neck. The Bamana typically use decorative linear patterns in these sculptures. Look for a variety of horizontal, curved, diagonal, zig-zag, and straight lines in the design.

16

MASQUERADE

Two Chi Wara Dancers
Western Mali

These men are wearing masks and costumes of the chi wara. Both male and female costumes are worn by men in a ritual dance which celebrates the crop and the community's hope for a large harvest.

17

TWIN FIGURES (IBEJI)

Yoruba people, Nigeria

Wood

H. 10.5 in.

1972.40.19 a & b

Twins are considered by the Yoruba to be very special. When twins are born, the parents have figures carved to represent each of them. If one twin should die, the mother or a relative takes care of the statue of that twin even pretending to feed the statue and to put it to bed like a doll. This is done so that the unified spirit of the twins is not divided.

18

MODEL IN ADINKRA FABRIC

Ashanti people, Ghana

Note: Refer to the Ashanti symbols on pages 45, 46.

Each design on the fabric is a symbol that has a special meaning. This hand-stamped cloth is called Adinkra which means goodbye or farewell. Made by the Ashanti people of Ghana, the cloth is worn at ceremonies related to the departure of guests or at funerals. Each square is printed with multiples of only one design and each has a special meaning. The small geometric designs are carved into a stamp made of calabash, a type of gourd. The designs are printed in black on a russet or red background and the squares then are sewn together with bright multi-colored embroidery. While most of the symbols are part of a traditional system, some may be created by the artist and have individual meaning.

TEN ORGANIZING PRINCIPLES

AFRICAN CURRICULUM

The Central African and African-American story line to be illustrated simultaneously in seven academic areas is as follows:

1. Africa is the cradle of Early Man, of all six early hominids.

2. Africa is the cradle of Modern Man, *Homo sapiens.*

3. Africa is the cradle of civilization.

4. Africa once held a position as world teacher, including the teacher of the western world.

5. There was and still is a continent wide cultural unity that overrides superficial appearances of cultural diversity in Africa.

6. The first African movement throughout the world came as a result of a series of migrations, and these took place over thousands of years.

7. Africa has been under siege for nearly 2,000 years, and only most recently from European slavery and colonization. Asiatics, Greeks, Romans, Asiatics under Islam, and lastly Europeans have taken turns invading and some times colonizing the African continent.

8. There is an African diaspora all over the world today.

9. African people have resisted domination stubbornly on the continent and in the diaspora.

10. Even under slavery, colonization, and segregation/apartheid, African people have made monumental cultural contributions in the arts, sciences, humanities, politics, and in every facet of the human experience. ■

QUALITY CORE CURRICULUM (QCC)

AFRICAN CURRICULUM

*These numbers refer to learning outcomes in the State of Georgia's Quality Core Curriculum.

VISUAL ARTS

Describes main shapes and structural ideas in art. (5)*

Gains knowledge about types of visual artists, and the knowledge, skills, and attitudes required for creation of art. (6)

Compares subjects, themes, and functions of art of different cultures—similarities and differences. (7)

Researches artists, their work, and cultures. (10)

Identifies artworks of Africa (south of Sahara Desert) and their stylistic characteristics. (18)

Identifies purposes of art in various situations, places, or environments. (23)

SOCIAL STUDIES

Identifies selected regions for study within the cultural areas of the Middle East, Europe, and Africa. (1)

Identifies various ethnic groups found in regions of the Middle East, Europe, and Africa south of the Sahara and describes the impacts of the development of these regions by these groups: linguistic patterns, cultural contributions, etc. (3)

Explains how the value system of a society exerts great influence on the attitudes and behaviors of a people. (7)

Analyzes artifacts related to specific region and culture. (11)

Explores the values of a society through its cultural expressions. (14)

LANGUAGE ARTS

Responds to literal, inferential, and critical questions. (4-A)

Summarizes oral information. (6-A)

Expands speaking vocabulary. (1-B)

Participates in oral presentation. (5-B)

Expands written vocabulary. (2-D)

Uses descriptive language to relate experiences, stories, and information. (3-D)

Organizes writing to achieve a sense of completeness. (5-D)

GLOSSARY

Ancestor: In Africa, an ancestor is more than a person, not living, from whom one is descended. An ancestor is a person of stature, healthy in mind, body, and spirit, who has parented children, and died honorably.

Anthropomorphism: Human characteristics attributed to nonhuman things such as animals or trees.

Brass: An alloy of copper and zinc.

Bronze: An alloy of copper and tin. Most African bronzes are actually brass.

Calabash: A calabash is a gourd which grows on a creeping vine. Dried, they are used as rafts, bowls, and sound boxes for musical instruments. They are often decorated with intricate geometric motifs.

Cowrie shell: A mollusk found in tropical seas. The shiny, marked surface was prized and used as money. Sculptures and masks, decorated with cowrie shells, indicated the value, importance, and status of the wearer.

Guilloche pattern: An ornamental border of bands, interlaced in such a way as to repeat a rounded design. Its presence on Benin and Yoruba sculptures and textiles indicated status.

Iconography: The imagery or symbolism of a work of art.

Ideogram: A character or symbol representing an idea or object. Ideograms are used in place of a word or phrase. Adinkra symbols are examples of ideograms. ■

PRONUNCIATION GUIDE

Adinkra	ah din' kra
Areogun	air ee o' gun
Bamana	bah ma na'
Bandiagara	bon dee ah gah' ra
Bangbose	ban bō' zee
Benin	beh neen'
Berbers	ber' bers
Bjenne	beh' nay
dogo	doe go'
Dogon	doe gone
Ekiti	eh kee' tee
Epa	a' pah
fulani	foo lah' nee
Gelede	geh' lĕ day
Ita Yemoo	ee' tăy yay mo
Jenne	jen nay'
Kaarta	car' tuh
Kanaga	kuh nah' ga
Kete	keh tay'
Kuba	koo' ba
Lamidi Fakeye	la mee' dee fah kay a'
lyeel	lee el'
Mangbetu	mahn bay' too
Mende	men' day
Mossi	moss' ee
Mungo	mun' goe
Nok	knock
Nubia	noo' bee a
Olowe	o low a
Oshe Shango	oh' shay shan go'
Sande	sahn' day
Segou	say' go
shyaam	shee' ahm
Sierra Leone	see er' rah lay own'
Sirige	sear' ee gay
Songhay	sawn' gay
Sowo	so' woe
Sudanic	soo' dan ick
Tuareg	twah' reg
Yoruba	yore' uh bah

MUSEUM RESOURCES

The High Museum of Art's Department of Education publishes teacher education packets and schedules programs which focus on the many nations of Africa. These packets and programs introduce the teacher to the works of art and objects that reflect the history, customs, beliefs, and artistic traditions that make up Africa. Please call (404) 898-9570 for information on how to order a High Museum of Art publication or (404) 898-1145 to schedule a visit led by a High Museum docent.

CURRICULUM SPECIFIC TOUR

Celebration! African Art and Tradition
Grades 6-12
Examines masks, figural sculpture, musical instruments, textiles, and other objects in the High's permanent collection to discover the importance of art and ritual in the lives of people from various ethnic groups in Africa. Pre-visit packet is available.

LEARNING RESOURCE PUBLICATIONS

Celebration! African Art and Tradition
Discover the importance of art and ritual in the lives of people from various African nations. Slides, educational information, and classroom activities are included. *$10*

Art of Sub-Saharan Africa: The Fred and Rita Richman Collection
A multidisciplinary teacher guide to the High's Richman Collection. The collection includes some 250 objects, ranging from Guinea to southeastern Zaire. The guide features QCC objectives, slides, historical information, classroom activities, vocabulary, and bibliography. *$10*

Yoruba: Nine Centuries of African Art and Thought
A teacher guide which explores the artistic heritage of the Yoruba peoples of West Africa. The guide includes slides, multidisciplinary information, and suggested classroom projects and activities. *$10*

African Reflections: Art from Northeastern Zaire
A multidisciplinary teacher guide to the art and artifacts of northeastern Zaire. The guide includes historical narrative, slides, vocabulary, bibliography, and a suggested classroom art and language arts project. *$10* ■

ADDITIONAL TEACHERS RESOURCES

Art Making Projects and Activities Bibliography

PUBLICATIONS

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Reid, William, Jr. *100 Craft Projects from Around the World.* Portland, Mass.: J. Weston Walch, 1982.

Schuman, Jo Miles. *Art from Many Hands—Multicultural Art Projects.* Worchester, Mass: Davis Publications, Inc., 1981.

African Studies Centers offer in-service training, workshops, institutes, and travel opportunities.

AFRICAN STUDIES CENTERS

Boston University, African Studies Center
270 Bay State Road, Boston, MA 02215
(617) 353-7303

Emory University, African Studies Association
Credit Union Building, Atlanta, GA 30322
(404) 329-6410

University of California, James S. Coleman African Studies Center
10244 Bunche Hall, Los Angeles, CA 90024-1310
(213) 825-3686

University of Illinois, Center for African Studies
210 International Studies Bldg., Room 209
910 South Fifth Street, Champaign, IL 61820
General Office: (217) 333-6335; Films: (800) 367-3456

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